

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, FEBRUARY 9, 1884.

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LONDON BALLAD CONCERTS.—NOTICE.—There will be FOUR MORE EVENING CONCERTS, on WEDNESDAYS, Feb. 13th and 20th, and on March 12th and 19th. On Feb. 27th (Ash-Wednesday), will be given a Sacred Concert, and on March 5th, the Last Morning Ballad Concert of the Series.

WEDNESDAY NEXT.—BALLAD CONCERT, ST JAMES'S HALL, WEDNESDAY NEXT, at Eight o'clock. Artists: Mme Carlotta Patti, Miss Mary Davies, Miss Santley, and Mme Antoinette Sterling; Mr Edward Lloyd, Mr Maybrick, and Mr Arthur Oswald. Pianoforte—M. Vladimir de Pachmann, and his pupil, Miss Maggie Okey. Violoncello—M. de Munck. Mr Venables' Choir. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d. Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

WEDNESDAY NEXT.—Sir ARTHUR SULLIVAN'S SONGS at the BALLAD CONCERT. The Programme on this occasion will contain a selection of Songs by this distinguished Composer and will include the following: "My Dearest Heart," "Let me dream again," "The Lost Chord," "Will he come?" "Orpheus with his Lute," "Sweethearts," "The Distant Shore," Song from *Henry VIII.*, with Chorus, the Sentinel Song from *Idunthe*, "A weary lot is thine, fair maid," Part Songs: "Joy to the Victors," "Hush thee, my babe," "Hymn of the Home-land," and "Echoes." Also Solos on the Pianoforte and Violoncello. Tickets of Boosey & Co., 295, Regent Street; and of Austin, St James's Hall.

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EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 45.

(Continued from page 67.)

1803.

In the year 1783 the above-mentioned excellent singer, Mr. Harrison, being on the point of visiting his friend, Dr Kirkland, of Ashby-de-la-Zouch, in Leicestershire, pressed me to join him there as soon as Vauxhall Gardens (where I then performed) were closed: to this I partly assented; but some particular circumstance occurring to prevent me, I received a letter from him containing a good-natured threat from the Doctor, that if I did not come he would murder me! To this I replied that I had no fears on that account, the Doctor being remarkable for saving lives, not destroying them. Dr Kirkland, whom I afterwards knew, was a plain country gentleman both in dress and manners. He was very fond of music, and played on the oboe after the fashion of the old school. When about to amuse himself with that instrument, he would say to his servant, "Betty, bring my oboe reeds from off the cask in the ale cellar," the usual place he had them deposited in, perhaps for the purpose of preventing them from becoming dry. As a surgeon he had extensive practice amongst the nobility and gentry of his county, as well as others; and society at large are indebted to him for the discovery he made of arresting the progress of mortification. I have myself known three instances of the success of this important discovery. The first was the Doctor's youngest son, (Thomas) who was in London walking the hospitals. The second, Mr Mazzinghi, father of the well-known composer of that name; and the third, the late Marquis Cholmondeley, who having been laid up for a considerable time with a bad leg, which at length exhibiting signs of mortification, it was considered that nothing but amputation could save him. Mazzinghi, the composer, whom Lord Cholmondeley had liberally patronized, learning the state to which his patron was reduced, sought an interview with his lordship, and explained the means by which, in a similar case, his father's limb had been saved. He exhorted him therefore to give it a trial; and this being acceded to, with the consent of his own medical advisers, a poultice of porter-grounds was applied, whereby the mortification was stopped, and his lordship lived many years after. Dr Kirkland was an avowed enemy to amputation, saying, "A limb is too precious a member to be trifled with, and if it costs twelve months' labour to save one the time is well bestowed." In fact, he was a man of extraordinary ability, and so bad a customer to the timber merchant, that if every county possessed a practitioner of his skill and perseverance, there would not be seen a brace of wooden legs throughout England, the parishes of Greenwich and Chelsea excepted.

Mr Harris, the spirited proprietor of Covent Garden Theatre, produced, on the 13th of December, a new comic opera, written by Dibdin, called *The English Fleet in 1342*. The music, entirely new, was composed by Mr Braham. The songs of Braham and Storace were by no means so effective as those of the same performers in *The Cabinet*. The greatest favourite of the evening was the duet by Braham and Inledon, "All's well," which was encored. In the overture was appropriately introduced the national air, "Rule, Britannia," with variations for the oboe, which had been composed by me, as I discovered when it came to be rehearsed. This was totally unexpected on my part, and may be accounted for thus: some little time before *The English Fleet* came out, meeting Mr Braham near his residence in Leicester Square, he requested I would lend him one or two of my concertos, to enable him to see the capacities of the oboe, as he intended to write for that instrument in his forthcoming new opera. I immediately sent him two of my manuscripts; and on the overture being rehearsed, I found he had introduced into it a considerable part of one of them in the first movement, and that he had taken my rondo of "Rule, Britannia," containing the principal variation, for the last movement. From having played these concertos very often in public, several of the musicians in the orchestra, who had assisted in them, considered me to be the composer of the overture to *The English Fleet*, till I undeceived them. *The English Fleet* encountered a violent storm of opposition during its first three nights; but through the skill of an able pilot, Mr Harris, it was at length brought into safe and secure anchorage, where, with flying colours, it afterwards rode triumphant. Although it may appear incredible, it is nevertheless a fact, that Braham received for this opera the largest sum ever paid for the copyright of a musical piece. The following short list of prices, which have been given by publishers at various periods, will show the difference in money or in judgment:

Dr Arne, in the year 1763, received for his famous opera, *Artaxerxes*, 60 guineas.

Mr Shield, in the year 1781, for his popular two act musical piece, *Rosina*, £40.

Mr Storace, in the year 1791, for his opera, *The Siege of Belgrade*, £1,000

Mr Braham, in the year 1804, for his opera, *The English Fleet in 1342*, 1,000 guineas.

Samuel Arnold, Mus. Doc., was born on the 10th of August, 1740, and received the first rudiments of his musical education under Mr Gates, master of the young gentlemen in the Chapel Royal. This was afterwards completed under Dr Nares. Through the patronage of the Princesses Amelia and Caroline, and at their express request, he was introduced at the usual age of admission into the King's Chapel. So ardent was Mr Arnold's application to the study of music, and so rapid had been his progress, that, before he had attained his twenty-third year, his extraordinary merit induced the managers of Covent Garden Theatre to engage him as composer to their establishment. After the unbounded applause which had been bestowed upon his music in the popular opera of *The Maid of the Mill*, he felt an irresistible impulse to exert his talents on an oratorio. He therefore composed his sacred drama of *The Curse of Saul*, in the year 1767. This oratorio established the character of its composer, and encouraged him to proceed. In the following year he produced the oratorio of *Abimelech*; this was succeeded in 1773, by *The Prodigal Son*; and in 1777 by *The Resurrection*. During the intervals between these productions he brought forward several other popular works. In the year 1769 Dr Arnold purchased Marylebone Gardens, which he adorned in a beautiful style, and for which he composed the music to several burlettas. The fame which *The Prodigal Son* acquired was such, that in the year 1773, previously to the installation of Lord North as Chancellor of the University of Oxford, application was made to Mr Arnold for permission to perform it on that occasion. The handsome manner in which this was granted induced the University to offer him an honorary title in music, which he politely declined, preferring instead of it the usual academical mode of graduation. His exercise was performed in the regular manner; and when it was presented to Dr William Hayes, the professor, for examination, he returned the score unopened, saying, "Sir, it is unnecessary for me to scrutinize an exercise composed by the author of *The Prodigal Son*." On the death of the late Dr Nares, in the beginning of the year 1783, Dr Arnold was appointed organist to his Majesty, and composer for the Chapels Royal. In these situations he furnished a considerable number of services and anthems, which are among the most estimable of his works. In the following year he was appointed one of the sub-directors of the grand commemoration of Handel, which took place in Westminster Abbey, and in common with the other sub-directors was presented by the King with a medal in token of his approbation. In 1786, at the particular desire, and under the immediate patronage of the King, Dr Arnold undertook to superintend the publication of a magnificent edition in score of the works of Handel, which he completed in thirty-six folio volumes. From these he compiled two fine oratorios, *The Redemption*, and *Time and Truth*. Towards the latter part of the year 1789 Dr Arnold was appointed, with full powers, conductor of the Academy of Ancient Music, which situation he retained until his death. A few years before his death he had a fall whilst in the act of reaching down a book from his library, which snapped a tendon near its insertion at the knee, and which, by occasioning a tedious confinement, brought on a train of disorders that preyed on his constitution, and no doubt hastened his dissolution. His last scene was preceded by a long and painful illness, which baffled medical skill. He died with resigned composure on the 22nd of October 1802. His remains were interred in Westminster Abbey. The three choirs of Westminster, St. Paul's, and the Chapel Royal, requested permission to attend the funeral, and they sang the usual service, the funeral anthem, and a new anthem composed for the occasion by Dr Calcot; "I heard a voice from heaven say, 'Write, Blessed are they that die in the Lord, for they shall rest from their labours.'" Dr Arnold was the composer of seven oratorios, and fifty-five English operas, besides a great number of pantomimes, odes, serenatas and burlettas.

(To be continued.)

Emma Nevada is said to have cancelled the engagement binding her for another year to the Paris Opéra-Comique.

VIENNA.—Having first given his consent to the performance, at the Imperial Operahouse, of Verdi's *Don Carlo*, as remodelled by the composer and lately produced at the Scala, Milan, Sig. Ricordi, the well-known musical publisher of that city, has now written to withdraw it. As Signorina Turolla is announced to appear in *Don Carlo* on four out of the ten nights to which her engagement during the coming Italian season extends, this unexpected intimation on the part of Sig. Ricordi has placed the management of the Imperial Operahouse in a very embarrassing position.

William Blades, published in 1872, entitled "Shakspeare and Typography; being an attempt to show Shakspeare's personal connection with, and technical knowledge of, the Art of Printing." In writing of the various conflicting opinions concerning Shakspeare's early occupation, Mr Blades observes:—"While the foregoing remarks were being penned, an article appeared in the *Musical Standard* (N.S., Vol. II., No. 397), bearing the signature of John Wilson, in which attention is drawn to the Poet's intimate acquaintance with both the theory and practice of Music. Quoting several passages to support his theory, Mr Wilson declares his conviction that 'Shakspeare's writings plainly show that not only did he love and enjoy "the art divine," but that he must have made the natural grounds and principles of harmony his especial study.' And here I shall not be divulging a literary secret if I state that Dr Rimbault, the well-known authority upon all matters connected with the history of music, has collected abundance of material for a special monograph upon the musical knowledge of Shakspeare."

I have referred to the number of the *Musical Standard* in question, and find the said "article" to be a short letter in which Mr Wilson called upon his friend Dr Rimbault to undertake the task, but notwithstanding the appeal (and Mr Blades' statement that the material had already been collected by that gentleman), I have been unable to find in the library of the British Museum any such publication as that contemplated.

NEW MUSIC.

(Continued from page 69.)

Messrs Patey and Willis are the publishers of some attractive songs and pianoforte pieces adapted for use during the coming season. It is, perhaps, needless to say anything of Michael Watson's "Old Timepiece," which the singing of M^{me} Patey has made familiar and popular. F. H. Cowen's beautiful "Home" has had the same advantage, but we must here pay tribute to its worth, as to that of "Since first I met Thee"—melody by Rubinstein. Here Mr M. Watson, in writing the words and adapting the music, has scored a brilliant success. Seymour Smith's "Angel Cloud" travels over well-beaten ground, but is far from the least meritorious of its kind. A healthier chord is struck in A. J. Caldicott's "Fishing," a simple and pleasant ditty, while M. Watson's "Quaker's Daughter" and "Dearer than Life," and De Faye's "O'er the Hills of Normandie," are all songs sure to prove acceptable at any festive gathering or ballad concert. The pianoforte pieces of this firm include a pleasant gavotte, "Fairly Queen," by E. Sampson-Tipson, a mazurka, "Le Printemps," by E. J. Reiter, and two waltzes, "Seguidilla," by E. Fanizza, and "Madge," by W. Beatty-Kington, both pretty, the second very superior, and adorned with a portrait of Mrs Kendal, to whom it is dedicated. Mention should also be made of the dainty little pianoforte piece by J. F. Barnett, entitled "Elf-Land," and of a charming song called "Give me thy heart."

Messrs Morley and Co. are the publishers of a "New Pianoforte School," by G. B. Allen, Mus. Bac. A year ago it was our duty to speak in very favourable terms of a "New Pianoforte Tutor," by the same author, and from the same firm. To that the work now referred is a pendant, and seeks to make the student familiar with all those points of musical knowledge which are essential to culture. The course begins at the beginning, Books I. and II. being devoted to scales and easy studies; then come some progressive studies—studies in the characteristics of national melodies, studies in style, studies of form, and so on, the whole making up, as well as a valuable collection of fingered pieces, a graduated series of the utmost value, especially to those amateurs who, having received lessons from a professor, are endeavouring to effect progress on their own account. We have not the smallest hesitation in speaking of the "New Pianoforte School" as useful and worthy of attention from those whom such things immediately concern. Messrs Morley and Co. are the publishers of several songs by Ciro Pinsuti, among them "The Outpost," which, though not exactly new, we mention because it is very good of its manly and martial kind. Baritone and basses who want to stir the blood of a male audience should not overlook "The Outpost." To the same class belongs Signor Pinsuti's "Message from the King," said message being, "Who will give his life for the fatherland?" The connected story is vigorously told, of course with no musical pretence, but in a becomingly simple and vigorous strain. The song will pair admirably with "The Outpost." "Laddie," by the same composer, strikes a different chord. This time it is the "old, old story," not, however, of mutual love, but of affection wasted where gold is valued at a higher price. So great is the popularity of this song already, that words here are not required. Enough that incidents which all can feel are narrated in unpretending yet attractive musical language. "In the

heart of London town" is another song by Signor Pinsuti, words by Mary Mark Lemon. It makes a touching appeal on behalf of the poor children "in populous city pent," and, therefore, may have more than an artistic value. Of recent songs by Mr Thomas Hutchinson, Mus. Bac., the catalogue of this firm contains three, namely, "The Artist's Dream," "Old Messmates," and "Thine for ever." The poetry of the first is by Margaret Isabel Scott, who should be able to speak of artistic experience with some authority. The experience dealt with here is painful—the last leaf, it may be, from the life of a Chatterton—but the effect of the verses, and of Mr Hutchinson's music is elevated enough to suggest that the great soul always rises superior to its fate. "Old Messmates" aspires to a place among typical songs of the sea—hearty and honest to the core. It is a song to touch the sympathies and make the glasses ring on the convivial table with spontaneous applause. "Thine for Ever" has a more tender character, but it is equally good in its way. We would only advise Mr Hutchinson not to overdo the *tempo di valse*. It soon palls. "Lassie," by Theodore Bonheur, offers itself as a companion to Pinsuti's "Laddie," but hardly shows sufficient title to the distinction. We like better the same composer's "Gentle Faces"—a tender and engaging song, showing nice feeling and taste. When properly sung, it cannot fail to please. In "The New Kingdom" and "The Gate of Heaven" Mr Berthold Tours works a prolific and popular vein. There seems no end to the songs in which people of all sorts and conditions are brought home to heaven. We are not sure that their influence, if they have any, is healthy. The taste for them has presumably arisen through the great access of religious sentiment, and the fondness which religious people now have for sighing after "Jerusalem the Golden." But the nearest way to Jerusalem the Golden is through the active walks of life. There is work to be done here, and we are not to be always maudering about angels and harps, sapphire walls, auriferous pavements, and the rest of the celestial properties. Considerations like these, however, have nothing to do with the musical merit of Mr Tours' new songs. That merit is quite superior. Both songs have a harmonium as well as pianoforte accompaniment; the "Gate of Heaven" having also parts for harp and violin. They show the musicianship inseparable from Mr Tours, and deserving the attention not merely of amateurs in general, but of those who are cultured in particular. "The Skipper's Flag," by Odoardo Barri, is another hearty sea-song, across which the fresh ocean breeze seems to blow; while Mr Blumenthal's "Unsaid" embodies a love story of universal interest, wedded to clever and expressive music.

Among the songs published by Messrs W. Marshall & Co. is "Land at Last," a story of the sea, music by E. St Quentin. It is a fair example of musical narrative, and has some passages of more decided interest than usual. Contraltos or basses fond of a broad, declamatory style will find their account in it. "The Ship's Fiddler," by Frederick Baliol, is avowedly a "captain story," and must be regarded more for its words than its music, though that is not lacking in points of attraction. W. M. Hutchinson's "Heart of my Heart" and "Vanity Fair" differ greatly. For the first we cannot say much, but the second has character and is distinctly clever as well as interesting. The dance music of this firm includes Meissler's "Pierrot" waltz, founded on the song of that name, and Seydel's "Heart of my Heart" waltz, based on the melody of the piece just mentioned. Both are easy to play.

Messrs Moutrie and Son publish a group of six songs, all written and composed by Lord Henry Somerset. One of these is a *chanson*, "Rapsodie de la Nuit," in which the writer shows how well he can imitate French sentiment. Take the closing verse as an example:

Moments du ciel silencieux!
Langueurs divines! doux transports!
Ils sont à toi, à toi mes vœux
Jusqu'à la mort.

The music is distinctly French and full of effective expression, which impresses us favourably on the score of Lord Henry Somerset's right to appear in the ranks of song composers. "A Song of Ships" is musically speaking, less meritorious; but in "A Song of Hope" Lord Henry again shows to advantage. "Four Sisters" is full of tender sentiment, aptly and delicately set forth, and with it may be classed "To Love, to Love!" and "A Song of Love." In all these talent sufficient for the work in hand seems to us obvious. Two songs by Francesco Berger are, "Our Island of Love" and "Out with the Tide." The first, written for two voices, flows pleasantly on in thirds and sixths, with the usual solo passage for each voice, and is a pretty if not a striking piece. "Out with the Tide," also for two voices, may keep it company, and would serve, owing to the difference of subject and character, as an excellent encore song. Churchill Sibley's "Come Back" has but little distinctive merit, but the "Prince Charming" of J. Roeckel is dainty and attractive in a special degree—one of those songs, in point of fact, whose words

and music alike show poetic feeling and artistic taste, though the manifestation be on a humble scale. "What it says I'm not going to tell," by Felix Moutrie, might easily have been made less monotonous by varying the accompaniment form. In "Pretty Little Songs for Pretty Little Singers" we have a collection of nursery rhymes set to music by H. West. The melodies are adapted to catch the youthful ear, and the little book will be found useful in its proper place among the children. A Carnival March, for the piano, by W. Hill, has very little carnival character about it, and would do better for a serious pageant. We fear that Mr Hill is not destined to give us anything new in the form of a March. J. Troussel's "Diana de Poitiers" gavotte cannot be charged with originality, but as an imitation is very good. The form and spirit of the gavotte are here reproduced exactly, with not a little of its quaint musical phraseology.—D. T.

LONDON BALLAD CONCERTS.

(From the "Daily Telegraph," Jan. 23.)

The popularity of these entertainments was shown on Wednesday evening by an audience which, for numbers and enthusiasm, has not often been exceeded in St James's Hall. As usual, Mr John Boosey catered liberally and well, the songs, with few exceptions, being excellent of their kind and judiciously chosen with a view to varied interest. A feature was the presentation of seven songs by Mr F. H. Cowen, the composer playing the accompaniments. It is needless to say that these pieces themselves served to give the programme a high tone, for though Mr Cowen's music be not always of equal interest, it is never other than artistic, and such as cultured taste can approve. The songs chosen were "Spinning," charmingly sung by Miss Mary Davies; "The Reaper and the Flowers," which suited the peculiar style of Mme Antoinette Sterling, who was called upon to repeat it; "It was a Dream," entrusted to the skill and experience of Mme de Munck (Carlotta Patti); "I will come," for which Mr Lloyd easily secured an encore; "A Song and a Rose," given by Miss Helen D'Alton, with a like successful result; "My Lady's Dower," for which Mr Maybrick was responsible; and "The Better Land," sung on this occasion, as often before, by Mme Sterling. A finer group of songs from the pen of a living composer could not easily have been chosen, and their reception showed how well Mr Boosey had divined the taste of his public. Among the other vocal pieces were Gounod's "Medje" and the "Friar of Orders Grey," contributed by Mr Santley, to the huge delight of the audience, who each time demanded a repetition or something else. Mr Charles Wade also aided the interest of the evening, to which Mme de Munck gave variety by introducing, in her attractive manner, one of Yradier's Spanish songs, "La Calasera." The concerted pieces were, as usual, in the hands of Mr Venables' well-trained choir; Mme Neruda and M. de Pachmann answering for the instrumental compositions. As a matter of course, the accomplished Moravian lady was successful in all she did. M. de Pachmann, who travelled up from Scotland the same day, arrived late, but his place in the early part of the programme was taken by Miss Maggie Okey, who happened to be present, and who played in delightful fashion Henselt's "Danklied nach Sturm." When M. de Pachmann did appear he had a great reception, while his performance of a Galop by Rubinstein excited absolute enthusiasm.

(From the "City Press," Nov. 24.)

The London Ballad Concerts commenced for the season on Wednesday last, when the crowded state of St James's Hall fully indicated the well-sustained interest in these entertainments, now in their eighteenth season. The programme put forward differed little from those of former occasions, and Mr Boosey having from time to time secured the assistance of singers especially capable of doing justice to popular songs, rightly judged that little change in this respect would be needful. Accordingly, as on so many previous occasions, the programme contained the names of Miss Mary Davies, Mme Antoinette Sterling, Mr Edward Lloyd (who, however, was unable to sing, and had to be replaced by Mr Vernon Rigby), Mr Maybrick, and Mr Santley; but an additional attraction was presented by the presence of Mme Carlotta Patti, Mme Norman

Neruda, and M. Vladimir de Pachmann contributed a choice selection of instrumental solos. The songs, too, were for the most part of a familiar character, the only novelty being a charming little poem entitled "Swinging," set to music by Miss Cecile Hartog, and rendered in perfect style by Miss Mary Davies, who had to repeat it in deference to a generally expressed wish. For the rest there is really little to be said beyond a statement of the fact that the concert was one of the most enjoyable of its kind that we remember. The pieces were well varied, and the arrangement was good, so that the necessary contrasts were duly obtained, the result being that everybody was delighted. It was a pity that a portion of the audience displayed so great a degree of anxiety to hear all the good things twice over, because this practically came to asking for every song to be repeated, and made the proceedings longer than they should have been. Still, this was better than apathy and indifference, and it is pleasant to be able to chronicle so good a beginning of the new series of concerts. The second takes place this afternoon, and another next Wednesday, after which those who wish for more must wait until Christmas is past.

(From the "Times," Jan. 24.)

The sixth ballad concert of the eighteenth season was given at St James's Hall last night before a numerous and appreciative audience, which encored almost every piece, as is the wont at these popular entertainments. A new and interesting element was imparted to the performance by the fact that the first part of the programme was occupied almost exclusively by one composer, Mr F. H. Cowen, who accompanied his own songs and shared with the artists in the applause elicited by every one of them. The idea can be commended, and, if further developed, would enable the public to form a comprehensive view of modern song-writing in England. Such a synopsis might, at the same time, re-act favourably upon the chief representatives of a class of music which at present is not, as a rule, equal to the work done in other branches of the art. Even our best composers, when they deal with short lyrics, generally adopt a mode of utterance more likely to please the general public than to further the interests of high art. The specimens selected from Mr Cowen's songs last night belonged mostly to this more popular type of music, and in few of them could the hand of the author of the "Scandinavian" symphony have been recognized. But even in writing down to the popular level an accomplished composer cannot wholly disguise the more refined style of expression most natural to him, and this rule was exemplified, for instance, by the touches of genuine pathos in the setting of Longfellow's "The Reaper and the Flowers," which Mme Antoinette Sterling declaimed with much feeling, as also by the flowing melody of "I will come," to which Mr Edward Lloyd lent the beauty of his voice. Mme Carlotta Patti gave the familiar "It was a dream," Miss Helen D'Alton was very successful in "A Song and a Rose," and Mr Maybrick gave "My Lady's Dower," a straightforward and unpretentious ditty with an ear-catching refrain. We should add that in many of his later songs, notably in a collection of six lyrics recently published by him, Mr Cowen adopts a much higher tone and rouses the expectation that he will enrich English music by further specimens of lyrical beauty. M. de Pachmann, announced as the pianist of the concert, not having arrived from Scotland, his place in the first part of the programme was taken by Miss Maggie Okey, who happened to be among the audience.

ITALIAN OPERA AT BUCHAREST.—A correspondent in Bucharest writes us that "the opera is fairly good this year. Bimboni is conductor. We have Gabbi and Lodi as sopranas, Mme Montalba having left somewhat dissatisfied with her success; Mey, contralto; Prevost and Petrovici, tenors. Prevost has had a quarrel and a law suit with the director. He is very pretentious, and I consider him greatly overrated. He has an immense voice, but no science; he can only bawl. He is extremely awkward on the stage, and seems to me devoid of refinement and musical feeling. His style of singing is most unfinished. He came here with only two operas in his repertoire! The baritone Sparapani is perhaps the best of the troupe. As yet there have been no good concerts this winter. It is difficult to organize anything serious here."

ROYAL ACADEMY OF MUSIC.

The fortnightly meeting of professors and students held on Saturday, February 2, was in commemoration of Felix Mendelssohn-Bartholdy (born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847).

Sonata, in B flat, Op. 65, No. 4, organ (Mendelssohn)—Miss Alice Robinson, pupil of Dr Steggall; Romance, "Bygone Days" (Halfden Kjerulf)—(accompanist, Mr Septimus Webbe), Miss Southey, pupil of Mr W. H. Cummings; Andante and Allegretto, from MS. Sonata in A minor, pianoforte and violin (Rowland Briant)—Mr Rowland Briant and Mr J. E. German, pupils of Mr Prout, Mr H. R. Evers, and Mr Burnett; Menuetto and Trio, and Allegretto, from Fantasia Sonata, in G, Op. 78, pianoforte (Schubert)—Miss Edith L. Young, pupil of Mr Walter Macfarren; Duetto, "Quel anelante" (Benedetto Marcello)—(accompanist, Mr Ernest Kiver), Miss Adeline Davies and Miss Arnfield, pupils of Mr M. Garcia; Prelude and Fugue, in F minor (MS.), pianoforte (Annie Daymond, student)—Miss Annie Daymond, pupil of Dr Steggall and Mr H. R. Evers; Recitative and Air, "With verdure clad," *Creation* (Joseph Haydn)—(accompanist, Mr Ernest Kiver), Mrs Wilson-Osman, pupil of Mr Fiori; Capriccio, in F sharp minor, Op. 5, pianoforte (Mendelssohn)—Miss Esther Bull, pupil of Mr Walter Macfarren; Motet, "Ave Maria" (A. D. Duvioler)—(accompanist, Mr Ernest Kiver), Miss Jenny Eddison and Miss Annie Dwyer, pupils of Mr Duvioler; Sonata, in D, violin (Arcangelo Corelli)—(accompanist, Mr H. R. A. Robinson), Mr J. E. German, pupil of Mr Burnett; Rondeau à la Polonoise, Op. 37, pianoforte (Sir W. Sterndale Bennett)—Miss Playfair, pupil of Mr Arthur O'Leary; Song, "Sleep, heart of mine" (Henry Smart)—(accompanist, Miss Dora Bright), Miss Sneddon, pupil of Mr F. R. Cox; Duet, "Hungarian Dances," in F and G minor, pianoforte (Brahms)—Miss Leonora Pople * and Miss Chapuy, * pupils of Mr Matthay.

SIR JULIUS BENEDICT.

An interesting and, in its way, perhaps, unique, celebration will be an important feature of the current musical year in England. Sir Julius Benedict's annual concert has become a permanent establishment in London. It has given delight to successive generations of musicians and amateurs, and it is not a matter for surprise that the 50th consecutive performance of this kind, which will take place at the Albert Hall in June, is looked forward to with universal interest, the more so as the composer's finest work of sacred music, *St Peter*, is to be given at the first of the two concerts announced for the occasion. The record of these concerts would include almost every musical name of note during the last half-century. Famous composers, from Mendelssohn downwards, great instrumentalists, all the "stars" of the Italian operas, and even dramatic celebrities, such as Mr. Irving and Madame Sarah Bernhardt, have in successive seasons assisted Sir Julius Benedict in giving interest and variety to his entertainments. It is easy to predict that the jubilee performances in June will, be accompanied by crowded houses and enthusiastic plaudits. In addition to this, another opportunity will soon be offered of doing honour to one, to whom, in more than one sense, honour is due. An influential committee comprising many of the most prominent names in art, letters, and society, has been formed for the purpose of presenting Sir Julius with a testimonial in acknowledgment of his long and valuable services to the public. The Lord Mayor has consented to act as honorary treasurer to the fund which is proposed to be raised, and a preliminary meeting of the committee will be held on the 17th inst. in the crush-room of Her Majesty's Theatre. An account has also been opened with Messrs Dimsdale, Fowler, and Co., of 50, Cornhill, to whom contributions may be forwarded. The presentation of testimonials to distinguished musicians has of late almost become a custom among us. Sir George Grove, Mr Henry Leslie, Mr August Manns, and others† have thus been awarded, and a similar honour is in store for Sir Michael Costa. We venture to assert that Sir Julius Benedict's claims to such a distinction are equal, if not superior, to those of any of these men, highly deserving though they undoubtedly are. He has not only been a writer on music and musicians like Sir George Grove, and a composer and conductor like Sir Michael Costa, but in addition to all this he has trained more pupils in various classes of society than any other musician alive. If all these pupils and all others who owe enjoyment and artistic encouragement to Sir Julius Benedict were to contribute their *obolus* according to their means, a sufficient sum would, and we have no doubt will, soon be

* With whom this subject is a second study.

† By "others" are we to understand W. S. Bennett and G. A. Macfarren? If so, they should have come first.—W. D. D.

realized to free the closing years of so long and meritorious a life from every shadow of care. The veteran composer has, we are glad to say, quite recovered from his recent indisposition, and is in full possession of his intellectual and artistic faculties. Neither, although in his 80th year, does he think of abandoning the work which to him has become a necessity of life. At the same time, it is almost the duty of the musical public to secure to their faithful servant the possibility of rest as soon as rest should become desirable—*Times*.

ESMERALDA AT LIVERPOOL.

(From the "Liverpool Mercury.")

Within the brief confines of a single year, *Esmeralda* has obtained among operas a place as high as, if not higher, than any similar work in the voluminous order to which it belongs. There is something peculiarly pleasing in the fact that while it enjoys the faithful admiration of the countrymen of its composer, it is not less prominent in the esteem of the people of another nation. When it was given in this city some four months ago, these words were applied to *Esmeralda*:—"It is no mere admixture of dialogue and song, but a work of symmetrical construction, consecutive in action, and intensely dramatic throughout." From this judgment there need be no dissent. The merits of the opera have raised it to a position loftier than probably its author ever thought of claiming for it. The public believe in Mr Goring Thomas, and this confidence, laying upon him new responsibilities, must stir him towards a sustenance of the brilliant flame which his *Esmeralda* has kindled. Regarded from a point of view entirely musical, *Esmeralda* is a remarkable combination of vocal and orchestral resource. The influence of Wagner is perceptible, but mere imitation of his method is avoided. An ingenious adaptation of the great master's theory as to the independent use of voices and instruments is not the least interesting feature of this very attractive work. From beginning to end, *Esmeralda* is suffused with poetic feeling, and no break occurs in the chain of dramatic incident. The performance of *Esmeralda* at the Royal Court Theatre awoke a crowded audience to a keener sense of the beauties of a fine composition which we hope may be looked upon as the forerunner of others of equal power. Mr. Rosa risked much when he invited Mr Goring Thomas to submit to the ordeal of opinion as a writer of opera, but his reward is complete, and the success, financially and otherwise, of *Esmeralda* should call into existence works which will bring about the long-hoped-for day of the elevation of England to the altitude of a representative nation in musical drama. The strength of the Rosa organization is perhaps more clearly enunciated in the representation of *Esmeralda* than in that of any other opera. Mme Burns as Esmeralda, Miss Perry as Fleur de Lys, Mr Ludwig as Claude Frolo, Mr Crotty as Quasimodo, Mr Snazelle as Clopin, Mr Davies as Gringoire, Mr King as the Marquis de Chevreuse, and Mr M'Guckin as Phœbus, constitute a group unequalled in the lyrical exposition of character. Mme Burns, Mr Ludwig, Mr M'Guckin, and Mr Crotty were, as on the occasion of the original production of the opera here, notable for the intensity and artistic proportion of their assumptions. Both chorus and orchestra adequately rendered their share of the representation. Mr Goossens, who seems to have an especial regard for *Esmeralda*, conducted with the earnestness and skill which he never fails to import into the performance of his onerous duty. *Carmen* and *Mignon* have also been given with success.

FRANCHOMME.

Franchomme, the celebrated violoncellist, died recently in Paris, aged seventy-six. He had been for nearly forty years a professor at the Conservatory of Music, and was one of the few surviving founders of the Société des Concerts. He founded also, with Allard, the first society in France for the performance of chamber music, and with that gentleman and Louis Diémer, edited and published the series known as the *Ecole classique concertante*, containing the complete works for piano, violin, and violoncello, of Haydn, Mozart, and Beethoven. He was a great friend of Chopin, with whom he wrote half a century ago, the well-known duet for piano and violoncello on themes from *Robert le Diable*.

A new opera, *Laureana*, by a Portuguese composer, Machado, is about to be produced at the Teatro San Carlo, Lisbon, with a cast including Borghi-Mamò and Mantelli, Ortosi, Devoyed, Rapp, Souvestre, Piazza, and Bertocchi.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-SIXTH SEASON, 1883-84.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE TWENTY-FIFTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, FEBRUARY 11, 1884.

To commence at Eight o'clock precisely.

Programme.

PART I.—Quintet, in D major, Op. 35, for flute, violin, two violas, and violoncello, first time (Molique)—MM Svendsen, L. Ries, Hollander, Zerbini, and Piatti; Duets, a, "Künftiger Frühling," b, "Haidenröslein" (Alexis Hollander)—Miss Louisa Phillips and Mme Fasset; Fantaisie Ecossaise, Op. 28, for pianoforte alone (Mendelssohn)—Mlle Janotha.

PART II.—Allemande, Largo, and Allegro, for violoncello, with pianoforte accompaniment (Veracini)—Signor Piatti; Duets, a, "Wenn ich ein Vöglein wär," b, "Herbstlied," and c, "Schön Blümlein" (Schumann)—Miss Louisa Phillips and Mme Fasset; Serenade, in D major, Op. 25, for flute, violin, and viola (Beethoven)—first time (MM Svendsen, L. Ries, and Hollander).

Accompanists—Miss GARMICHAEL and Mr ZEBINI.

SATURDAY AFTERNOON, FEBRUARY 9, 1884.

To commence at Three o'clock precisely.

Programme.

Quintet, in E flat, Op. 4, for two violins, two violas, and violoncello (Beethoven)—Mme Norman-Néruda, MM L. Ries, Hollander, Zerbini, and Piatti; Song, "Tell fair Irene" (Handel)—Mr Joseph Maas; Pastoral Sonata, in D major, Op. 28, for pianoforte alone (Beethoven)—Mlle Janotha; Prelude, Romance, and Scherzo, for violin, with pianoforte accompaniment (Franz Ries)—Mme Norman-Néruda; Song, "Bianca al par" (Meyerbeer)—Mr Joseph Maas; Trio, in C major, for pianoforte, violin, and violoncello (Haydn)—Mlle Janotha, Mme Norman-Néruda, and Signor Piatti.

Accompanist—Mr ZEBINI.

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The Musical World.

LONDON, SATURDAY, FEBRUARY 9, 1884.

It Sea.

*With a gloomy sea and a dull grey sky,
 I am borne forth now on a doubtful quest.
 While the long hours and the waves pass by,
 The sun gets nearer the west.*

*But while that land that I love so much,
 So slowly fades in the offing grey,
 A sunshine glimmer, a sudden touch,
 Falls on it far away.*

*And I see the almost colourless hills
 Grow green again in the waning light,
 And something I see beyond them fills
 My soul with a sad delight.*

*As the glimmer turns to a sunset stain
 On a sweet pale face in the soul of me,
 And the lips I kissed laugh once again,
 Ere night falls over the sea.*

Polkato.

CHERUBINI.

(Continued from page 73.)

But this is not all, and when, after having already renounced the stage, Cherubini made, as it were, a second start in his career, and produced in the sacred branch of his art those incomparable masterpieces which took all Europe by surprise, and drew from it a long cry of admiration, his influence was extended still more than before, and acquired more expansive force than ever. The

Mass in F, the Requiem, and the Coronation Mass, veritable monuments, as solid and noble in their architecture as the vast edifices for which they were intended, carried his renown beyond the ordinary limits, and doubled the amount of attention which artists were accustomed to give his works. It was a new art which was revealed, an art of hitherto unknown grandeur and power, the mysterious and solemn sublimity of which engendered, in conjunction with profound astonishment, the desire for analysis and study always excited in us by admirable works which increase the domain of intelligence and unveil to human thought new horizons and unknown worlds. Lastly, by the twenty years which he passed at the head of the Conservatory, and during which he renovated the methods of instruction, re-establishing the latter on a logical basis, and assuring the triumph of the principles which he knew so well how to put into practice, Cherubini, whose ascendancy over the artists of his own day cannot be a subject of doubt, saw his authority, so to speak, placed on a regular footing, and really became the master and, in some degree, arbitrator of the French school, which, after him, Auber was destined to lead in so different a path.*

Twenty-nine Italian or French operas, only five of which were written in collaboration with other composers (not to mention several scores begun but never completed); a ballet; more than seventy scenic pieces introduced into various works performed in Paris, London, or Italy; seventeen grand cantatas, odes, or lyrical interludes; eight extremely important compositions written for the grand Revolutionary Festivals; an oratorio; twelve masses for soloists, chorus, and orchestra; a "Te Deum;" a "Miserere;" more than eighty motets, anthems, and separate religious pieces; some hundred vocal pieces, with French or Italian words: romances, nocturnes, rondos, canzonets, madrigals, &c.; a symphony; an overture; six quartets and a quintet for stringed instruments; eleven sonatas for the piano, the organ, and the horn; a piano fantasia; marches and "pas redoublés" for military bands; a certain number of dance-pieces; choruses; about one hundred and twenty solfeggios for the use of the Conservatory; solos for the hautboy, clarinet, or bassoon; more than sixty canons in two, three, four, and eight parts; and, finally, various pieces in different styles, mostly written for albums, and difficult to class—such is the enormous baggage left by Cherubini, and comprising a total of nearly six hundred compositions of various degrees of importance.

"Amid the lofty and magnificent inspirations of genius," says one of his biographers, "how many detached pieces are there of lesser length but of no less precious workmanship, which we may assimilate to the fugitive pieces of a great poet! Madrigals, nocturnes, stanzas, canons for two, three, or four voices, choruses, cantatas for associations, public ceremonies, or national festivals—all the composer's productions follow one another with a rapidity which astonishes us as much by their number as by their diversity of style. Cherubini wrote the music from thirty to forty romances, of which eighteen are taken from Florian's pastoral of *Edelle* alone, and some others, such as 'Dors, mon enfant,' on Berquière's touching words; 'La Rose,' to Bernard's Anacreontic Ode, &c.; these were the fashion for a time. If he composes for national festivals, his talent is always devoted to grandiose and inspiring subjects: the manes of Mirabeau, the funeral service of General Hoche, Youth, Gratitude, and the Memory of the Great Men of the Pantheon. Two of Anacreon's Odes are set to music in the original Greek. Cherubini pays his tribute of homage to Haydn in an admirable cantata for three voices on the death of that illustrious musician. Does the Théâtre-Français require a martial song for the piece

* In the very summary though interesting notice consecrated by him to Cherubini, Adolphe Adam has put in a clear light how much some of our greatest French musicians owe to the master's instruction: "Is it not admirable," he says, "to think that to him we are indebted for the clearness and excellent arrangement we admire in the last works of Boieldieu; the elegance and good taste of those of Auber; the nervous style and learned manner of those of Halévy; and the fact that each of these masters, while drawing from the same source, was able to preserve the stamp of originality distinguishing his particular style! Yes, we repeat it, of all Cherubini's titles to glory there is one which cannot be proclaimed too emphatically: *he was the master of Boieldieu, Auber, Coraça, and Halévy.* And, if one dared to place a modest name by the side of such brilliant names, I would timidly venture to insert mine, as I received lessons from the first of the pupils above cited, and thus profited, like them, although only at second hand, by Cherubini's excellent lessons. I should thus be the least worthy, but certainly not the least grateful of the number."

entitled *La Raçon de Duguesclin*? Cherubini is the person to whom it applies. Wherever friendship calls him, in town or country, he leaves behind him reminiscences of his presence. If he is asked for couplets for the table we have the noblest of drinking songs in his three-part 'Hymne à Bacchus.' The localities he visits suggest to him sweet thoughts, which he translates into tender melodies for albums. His complaisance in satisfying all the indiscreet demands made upon him can be compared only to the fecundity and flexibility of his talent."†

(To be continued.)

MONDAY POPULAR CONCERTS.

IT is pleasant to have to record the unequivocal success achieved by Mr Villiers Stanford, in his new pianoforte sonata, introduced by Miss Agnes Zimmermann at last Monday evening's concert. The audience on this occasion was not large, especially the democratical or shilling-orchestral section thereof, owing, it is said, to resentment at an English attempt to poach on what our German friends have hitherto considered their own exclusive preserves. However, those of Mr Arthur Chappell's supporters who, by their defection, were responsible for the great gaps, missed an exceedingly interesting concert. To begin with, there was Mendelssohn's immortally glorious Quartet in D major, to hear which, performed as it is at these concerts, all real amateurs might be expected to make no small sacrifice of time and trouble. There was what we believe to be the first public appearance in England of Mr Winch, a gentleman hailing from the other side of the Atlantic, and gifted with a most exceptionally fine voice. Moreover, Signor Piatti displayed once again, by means of two of his own compositions, those powers which, though it is now so utterly unnecessary to insist upon, must yet be yielded their meed of homage. Finally, there was that pleasant and quite popular, if not very profound, pianoforte quartet in E flat, by Rheinberger.

These things were missed by the conspicuously many absentees. But what the audience lacked in numerical strength, they more than atoned for by the heartiness of their applause. For our own part, while lamenting the continued prosperity of the "encore" system as instanced last Monday, we are glad the artists should have been shown how well their genius was appreciated, and glad in particular that the appearance on the platform of the favourite young English composer, in answer to an imperative call, should have been the sign for such an enthusiastic demonstration of pleasure and approval. Anything approaching close criticism of Mr Stanford's Sonata is, at the present moment, impossible. After a first hearing it is impossible, even with the help afforded in the programme-book by a masterly and musicianly analysis. All that can reasonably be asked for is a few general impressions: and these are unreservedly favourable to the work in question.

We must remember that the prevailing characteristics of the music composed in these days are—immense pretentiousness, vulgar noisiness, emptiness, and, almost inevitably, an impotent affectation and ridiculous distortion of the peculiarities of a great master whose name is the theme of our time.

Now, unless our first impressions are strangely mistaken, we find nothing of such nonsense in Mr Stanford's Sonata. On the contrary, it is natural and unaffected work, modest and unassuming. There is a fresh air about it which makes one fancy it has just been blown from the fields and fens round Cambridge—a certain pastoral tone discernible here and there, lending some basis of reason to the fancy.

At a first hearing of the acknowledged masterpieces leading ideas are not always easy to lay hold of. Wherefore, if this Sonata seem from time to time to be a little obscure or diffuse, or both, the fault may be that of the unfamiliar listener. Of one

† DENNE-BARON: *Cherubini, sa vie, ses travaux*. What Cherubini thus wrote in albums at the request of a host of persons, is something incalculable. I will give you merely the following names: Lord Cowper; Louis, the architect; Mme Chinnery; Guérin, the painter; Prince Metternich; Prince Esterhazy; Mme Ethis; Alphonse de Beauchesne; Mme de Genlis; Baillet; Bérat; Ingres; Sauvageot, the excellent violinist, to whom the Louvre is indebted for so admirable a collection; the Princess de Salm; Mme Bouteiller; Isabe; Mme Leroux; Mlle Cassas; Donizetti; Baron Gérard; Sigismond Neukomm; De Conti; Mlle Pacini, daughter of the music-publisher; Pechatschek, the composer, &c., &c. It was in canons more especially that Cherubini was prodigal as regards his friends' albums and collections.

thing we feel confident, which is that Mr Stanford's melody, and melody he has, is taken from no source but his own inspiration, and he may therefore say with more justification than Alfred de Musset,

"*Mon verre est petit, mais je bois dans mon verre,*"

or words to that effect.

To a repetition of this Sonata we shall look forward, and, in the meanwhile, yield full thanks to Miss Agnes Zimmermann for having thus been the god-mother, so to speak, of such a sterling piece of new and English music. Polkaw.

ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

The annual orchestral concert of this most enterprising institution, held at St James's Hall on Tuesday evening, Feb. 5, met with the success it fairly deserved, for it was attended by a large and sympathetic audience, who showed by applause of an unusually enthusiastic nature their high appreciation of the executive ability manifested by the students. In everything connected with the college, in all its doings, there is present a confidence, as well as a cheerfulness, that surprises the observer. The students, in their bright and healthful home in Upper Norwood, are to be seen walking and running about the pathways, climbing and jumping in the playgrounds, with such an unerring certainty of foot that, for the moment, the looker-on refuses to consider them sightless. The principal, Dr Campbell, has achieved the distinction of raising up a helpless class into one of self-reliance. Without disdaining the pity and charity that naturally arise in the human heart in presence of such a deprivation as loss of sight, he manages to supplement that claim by proving that the blind under his charge have talents that not only merit good natured applause, but also that entitle them by right for musical occupation. The self-dependence of the blind seems to be the one aim of his life. No mere instruction could accomplish it. One might almost imagine it was his lot to suffer in order that, being blind, he might by example lead fellow-sufferers to a place of safety. It was gratifying to witness on Tuesday evening the freedom with which the male and female students entered the orchestra and took their allotted stations; and the Principal, with Mrs Campbell, must be complimented on their dress and deportment.

Although Dr Campbell does not seek to draw forth compassion, no one, nevertheless, could look on the amiable and intelligent face of Mr Alfred Hollins, as he stepped to the music-stool to take his seat, preparatory to playing Beethoven's Concerto in E flat, without being moved with unusual sympathy. For was he not there alone in darkness, whilst his fellow instrumentalists around him had the aid of light? The single chord, with which the orchestra opened the concerto, seemed as the starting point, from which the youth had to thread his way through a musical wilderness, wherein giddy heights were divided by bewildering depths. But fear for him was groundless. For is not the realm of sound his home? All there is clear to his mental vision. He knew Beethoven's "concerto" too well to miss the way, or stumble in the path. Mr Hollins is a student no longer, but a prepared artist. He is fairly master of the mechanical part of his work. The key-board is under his control, with a firm, clean touch, and an execution both easy and true. When necessary, there is in his playing a breadth of phrasing, and always an accent just and expressive. The variety in his treatment shows that the subject, as a whole, is clear before his mind; consequently, there is an absence of the incessant jerking and spasmodic thumping often resorted to for effect. At the termination of the "concerto" Mr Hollins was rapturously applauded. Miss Jeannie Gilbert performed Scarlatti's "Pastorale" and "Capriccio" with considerable success, for there was a quiet grace in the rendering of the former, and a brightness and piquancy in the latter. Another scholar, Mr Moncur, displayed a prettily-toned voice, with a good method of producing it, in David's "O ma Maitresse." With true intonation, there was decision in attacking notes, and a command over the registers, the open and the closed, that showed discreet training. Moreover, he sang with style and finish. Miss Campbell made for herself a name and reputation some time ago at Windsor Castle, where she sang the solo part in Mendelssohn's "Hear my Prayer," before Her Majesty the Queen, and Court. A like success

attended her efforts in the same work on Tuesday night. The subject, laden as it is with the Christian's hope, has seldom been given with more tender expression. Some parts of it were made particularly affecting. The choir, composed of blind scholars, sang the choral portions of the motet, and also the "Pilgrim's Chorus" from *Tannhäuser*, in capital style, the words of which were distinctly enunciated and the intonation correct; besides, there was in the early part a restraint, a husbanding of the voices, that enabled the singers to give due effect to the later and more passionate part of the composition. The choir was so excellent as to engender the hope that a more prominent place will be accorded it in future programmes.

A first-rate band was engaged, and placed under the direction of Professor Karl Klindworth, who came from Berlin on purpose to conduct the concert. It was a generous act, and one duly appreciated. The tact and judgment he displayed cannot readily be forgotten. Conscious that they were led by a master, the band played the Wagner selection in a most admirable manner. Their unusual efforts had a corresponding effect upon the audience, who applauded each and every piece enthusiastically. The next notes heard immediately after the Wagner selection consisted of a prelude of some few bars from a pianist about to accompany Mme Albani in "Casta Diva." The extempore prelude was certainly but a rickety little bridge for one to pass over, from the elaborate instrumental to the ornate vocal. But Mme Albani sang the favourite air with great beauty of voice and consummate ability. The accomplished lady also gave a magnificent rendering of the solo, "From thy love as a Father," from Gounod's *Redemption*. Both numbers were applauded to the echo.

The third part of the concert was set apart for Liszt. Sound discretion marked this arrangement, for it enabled those who feel annoyance at that composer's affectations and pretensions, to leave the hall without disturbing their neighbours.

PENCERDD GWFFYN.

CONCERTS.

MDME VIARD LOUIS began her series of performances of "Beethoven's Works" on Tuesday morning, February 5, at Prince's Hall, with the assistance, as vocalist, of Mr Iver McKay. The instrumentalists were Mme Jenny Viard Louis (pianoforte), M. Hollander (violin), and M. Libotton (violoncello). The following is the programme:—Op. 1, No. 1, Trio, E flat major (pianoforte, violin, and violoncello); Three Lieder (voice and pianoforte); Op. 2, No. 1, Sonata, F minor (pianoforte alone); Op. 1, No. 2, Trio, G major (pianoforte, violin, and violoncello); Three Lieder (voice and pianoforte); Op. 2, No. 2, Sonata, A major (pianoforte alone); Op. 1, No. 3, Trio, C minor (pianoforte, violin, and violoncello); Adelaide (voice and piano); Op. 2, No. 3, Sonata, C major (pianoforte alone). Mme Mina Gould and Mr Lindsay Sloper accompanied the vocal music, and the whole performance was listened to with great attention by a discriminating audience.

THE MDLLES Felicia and Victoria de Bunsen gave an "at home" on Thursday evening, Jan. 31, at their residence in George Street, Portman Square, which was, as usual, numerous and fashionably attended. There was a short musical programme preceding (followed, by a "dance") the artists being the Mdles de Bunsen, Mme de Vaney, Signor Adelman, Mr Bokenham, Herr Vendel, Mr Nordblom, Mr Oberthür, and Signor Papini; conductor Mr Lindsay Sloper; all of whom acquitted themselves in a most satisfactory manner, which was shown by frequent applause. The greatest vocal success was obtained by Mdle Victoria de Bunsen for her brilliant rendering of Rode's Air with Variations. Signor Papini's exquisite execution of two compositions of his own obtained great applause. The Mdles de Bunsen's Scandinavian Vocal Society, consisting of English amateur ladies and gentlemen, sang in the Scandinavian language some solos and chorus remarkably well. Especial praise is due for the fine rendering of two solos in the "Flyttfogelarna" by a lady and gentleman amateur. One of the "sensations" of the evening was a new dance called *La Nationale*, a "valse carrée" danced most gracefully by four ladies and four gentlemen. This dance, composed by Monsieur Leblanc, will, no doubt, become quite the fashion during the ensuing season.

On Saturday evening last Messrs Williams and Curtis gave their annual evening concert at Neumeyer Hall, before a crowded audience. Master John Gridley opened the first and second parts with a pianoforte solo. This young gentleman, who, we are informed, has numbered but 12 years, is to be congratulated on the brilliancy of his execution. Miss K. Oscar Burne, R.A.M. secured

the applause of the audience by the way in which she sang "Father O'Flynn," ("The Three Old Maids of Lea" given as an encore), and by her pathetic recital of "Billy's Rose." Mme Washington Walker gave "The Swallow Song," and "When my Jim comes home;" Miss Ida Meynell, "Hark the sound of Church Bells pealing," together with "Carrier John," both of which pleased the audience. Miss Margaret Curtis, a *débutante*, was well received, and sang "Waiting" and "The Rest of the Story," with "Five o'clock Tea" as an encore. Mr J. Heald, Mr Verrell and Mr W. A. Williams acquitted themselves very creditably, and gained a large share of approbation, and Mr George Augustus Holmes was heartily encored in his buffo song "Shtubborn Leedle Hans." The programme gave great satisfaction, and Messrs Williams and Curtis must be congratulated on the success of their venture. A word of praise is due to Mr F. Raymond Gibbs, for the manner in which he carried out the arrangements of the concert.—B. J. B.

"HAROLD GLYNDE" AT THE CITY TEMPLE.—A successful performance of this cantata was given last Monday evening by the choir of the City Temple Band of Hope. The work is from the pen of Edward Foskett, with original music by Dr. Stainer, C. S. Jekyll, G. C. Martin, Mus. Bac., James A. Birch and other well-known composers. It consists, in addition to the poem, of no less than fourteen pieces of music, some being compositions of great merit, and calculated to delight every one who regards music, not as a display of brilliant difficulties, but as the sister art of poetry. In the choruses, some of which are compositions of great beauty, it was evident that the singers understood each other, and a good rendering was the result. The first of these choruses, "Happy Village Home," was rendered in fine style, the change of time from $\frac{3}{4}$ to 3-4 in the middle part being most effective. Then follows a very pleasing quartet, "Something never dies." The next number, "Up with the dawning light," in 6-8 time, pleased greatly by its brightness. Space will not permit to dwell upon the other numbers; suffice it that all are good, being good music wedded to good words. However, one song must receive a moment's attention, entitled, "Waft my message o'er the Sea," which is undoubtedly the "gem" of the work; Miss L. Baxter lost no opportunity of proving it such, and sung it with such expression that secured her a well-merited encore. Miss J. A. Fowler, daughter of Prof. L. N. Fowler, read the connective narratives in such a manner that left nothing to be desired. Miss G. Johnson made an excellent accompanist. Summarising the work, it is certainly one of the best of its kind that has appeared, and Mr Foskett has been most fortunate in getting the assistance of such able contributors. *Harold Glynde* is certainly gaining popularity amongst Choral Societies, as evinced by the great number who of late have taken the work in hand.—(Communicated.)

HAMMERSMITH.—One of the most successful concerts given by Lady Brabazon took place here on Wednesday night, at which Mr and Mrs Morgan played a duet for piano and violin by Bellini, Miss Morgan sang two songs with violin and piano accompaniment, Mr Owens and Miss Bindells gave each two songs that were well received, and Miss Carlotta Addison the well known actress recited two interesting pieces with genuine expression. Mr Ch. Bishenden has sung at so many of these concerts that his appearance is always looked forward to with pleasure, and he was called upon to repeat both his songs. The concert ended by artists and audience singing the National Anthem.

A CONCERT was given on Friday, Feb. 1st, in aid of the Richmond Hospital, at the "Star and Garter" Hotel, Richmond, under the direction of Mr. John Larkin. The executants consisted of artists and amateurs, who gave a varied selection of agreeable music. The concert opened with Beethoven's Trio for Violin, Violoncello, and Pianoforte, Op. 1, No. 2—very well rendered by Mr N. Mori (violin), Mr Hope Shakespeare (violoncello), and Miss Cheyne (pianoforte). Miss Cheyne, in the Trio, as well as in Chopin's "Variations Brillantes," Op. 12, proved to be an accomplished pianist. Mr Carlo Ducci played a charming "Réverie," &c., of his own composition, and, with Mr C. Ducci, jun., an arrangement of the march in Wagner's *Tannhäuser*. He also played with effect Ketten's "Serenade Espanole" and a Military March by Schubert. The programme included some concerted vocal pieces—amongst others, Verdi's quartet, "Un di si ben" (*Rigoletto*), and the sestetto, "Chi mi frena," from *Lucia*, admirably sung by Misses M. C. Williams and Hughes, Messrs Evans, Clements, Hughes, and Larkin. We must not omit to mention Verdi's trio from *Attila*, "Te sol quest' anima" (encored), well rendered by Miss Williams, Mr H. G. Clements, and Mr Hughes. It was one of the gems of the concert. Miss Mary Hallam gave Barri's "Saved from the Storm" and Gounod's "Le parlait d'amore"; Mdle Delphine le Brun, Carlo Ducci's new song, "Twas not to be," accompanied by the composer; and a young tenor singer with a capital voice, Mr H. C. Clements, made

his debut in Blumenthal's "My Queen." His success was complete. Mr R. Evans had to repeat Balfe's "Come into the Garden, Maud"; and Mr John Larkin, with Miss May Hallam, gave Emanuel's vocal duet, "The Siren and the Friar," with good effect. The accompanists were Miss Cheyne, Mr N. Mori, and Signor Carlo Ducci.

PROVINCIAL.

LIVERPOOL.—During his comparatively short life, Donizetti composed from sixty to seventy operas, of which *Lucresia Borgia*, *La Favorita*, and *Lucia di Lammermoor* are probably the best known. These three works are in the Carl Rosa repertoire, but *Lucia di Lammermoor* has not been heard for about three years. It was on Saturday night, Feb. 2, revived at the Royal Court Theatre. The performance, however, was so successful that it will in future be presented more frequently. Mr McGuckin was Edgar, Mr Crotty, Henry Ashton; Mr Pope, Raymond; and Mdme Burns, Lucy. This was the first appearance of Mr McGuckin in the part of Edgar. He was in excellent voice, and his singing was highly satisfactory throughout, the more intense passages—says *The Mercury*—being delivered with great declamatory power. His bearing was always unconstrained and often expressive. It is rare indeed that an artist, on the occasion of the initial assumption of such a part as this, succeeds so well as Mr McGuckin did on Saturday. Always admirable, Mdme Burns is a true representative of the heroine of Donizetti's work. The recognition of her brilliant vocalization and touching acting was of the customarily enthusiastic nature. Mr Crotty repeated his old triumph as Henry Ashton. Both band and chorus were excellent. Mr Goossens conducted. There was a crowded audience.—On the afternoon of Saturday M. de Pachmann's "Pianoforte Recital" took place in the concert room of St George's Hall, under the direction of Messrs Cramer & Co.; and at the Union Hotel, Clayton Square, a meeting of the members of the Society of Professional Musicians was held—Dr Fisher, of Blackpool, presiding. The chairman having given a report of the visit of the deputation to the midland counties, the discussion as to the admission of ladies was resumed, and on the motion of Mr Wrigley, seconded by Dr Hiles, was agreed to. At a subsequent meeting of the council it was decided that the theoretical examinations should be held this year on the third Saturday in June, and that the next meeting of the society should be held at Derby, Mr Edward Hillin to be chairman.

BATH.—Mr Olliver (lessee of the Assembly Rooms) gave his annual concert on Tuesday evening, Feb. 5th, to a brilliant and crowded audience. Every piece in the programme was much applauded and it was difficult to escape an encore, but the artists bowed over and over again for the compliments paid them. Miss Clara Samuelli, in Cowen's "Spinning," charmed all by her rich voice and pure style; Miss Damian gave "Che faro" with her well-known expression; Mr Henry Guy sang in his usual musicianly style. Sig. Foli's fine voice produced its wonted effect in Mendelssohn's "I'm a roamer." Herr Hollman played on the violoncello, among other pieces, a Nocturne by Chopin and a Mazurka by Popper. Sig. Bisaccia accompanied, and showed his skill as a solo player in a "Rhapsodie" by Liszt. It is a pity that his exceptional attainments should have been thrown away on such a piece of "firework" music.—H. G.

NOTTINGHAM.—Mr John Farmer's well-known sacred cantata, *Christ and His Soldiers*, was performed on Thursday evening, January 31, in the large hall of the Mechanics' Institution. The cantata is acknowledged to be a model of this special style of musical composition that can be heard with pleasure again and again, for some of the music, while in structure being such as to come within the range and capabilities of an amateur choir, is in conception and development of a very high-class character. The choir was conducted by Mr C. Hickling, and the orchestra was led by Mr Higginbotham, in the absence of Mr J. H. Twinn, whose illness prevented him being present. The principal vocalists were—Miss Harrison, soprano; Miss Bennett, contralto; Mr T. Keyworth, tenor; and Mr J. Johnson, bass. Mr H. Woodhouse presided at the organ.

READING.—The annual concert in aid of the funds of the Volunteer Fire Brigade was held in the New Town Hall on Thursday evening, January 17th. There was a large audience. The singers were Misses Beata Francis, Annie Layton; Messrs Iver McKay, Traherne, Ernest Cecil, and Barrington Foote, together with Signor Papini (violin), Signor Tito Mattei (pianoforte), and Mdme Mina Gould (accompanist). The concert was under the management of Mr Frank Attwells, and the arrangements were well carried out, with the assistance of the members of the Brigade. The successes of the concert were obtained by Mr Iver McKay in "The Death of Nelson" (encored), Mr Barrington Foote in "The Way of the

World" (encored, and "Three Merrie Men" substituted). Signor Tito Mattei played several pianoforte solos of his own composition, Messrs Traherne and Ernest Cecil who were recalled in Masini's amusing duet, "The Muleteers," together with the quaint old English duet, "Here's a health unto his Majesty," and Miss Beata Francis who sang Benedict's variations on the "Carnival de Venice" with remarkable clearness and brilliant execution, earning a well-deserved encore. The concert was brought to a conclusion with Pinsuti's quartet "Good night, Beloved."

SACRED HARMONIC SOCIETY.

The programme of the concert, given by this society on Friday evening, February 1st, at St James's Hall, consisted of Schubert's *Mass in E flat*, Beethoven's *Symphony in A* (No. 7), and Mendelssohn's *Walpurgis Nacht*. It is evident by the character of the materials of their admirable selection, that the society feels constrained, by force of circumstances, to depart from the usages and practices of their parent institution, which generally presented to its subscribers works of a more decidedly vocal nature. The old society had a world-wide reputation for the performance of oratorio. Indeed, for the completeness of its representations it had no rival; and to all appearance the name of Exeter Hall will be historically associated with the most flourishing period of that branch of English art exercised on works of the Handelian order. The inheritance of a great name entails corresponding responsibilities. Conscious of the impossibility of engaging the same number of performers, and of producing the same effect in St James's Hall, the younger Society seems anxious to avoid comparisons, and follows, therefore, as much as possible a different course to that adopted in former times. Besides, its astute managers have probably gauged more accurately the temper and disposition of the public than their immediate predecessors. Little observation is needed to see that their liking, nay passion, for oratorio, which existed in the past generation, has considerably diminished in the present: and, however much this may be regretted, it is certainly the duty of managers to arrange accordingly. Admitting, then, the necessity for this change of front, there can be no exception taken to the choice of works made for the concert under notice.

The society exercised sound judgment in placing Mr Charles Hallé in the conductor's chair; and it might be added it was equally fortunate in procuring Mr W. H. Cummings to undertake the duties of assistant-conductor. Consternation, for a time, was felt at the sad news of Mr Hallé's sudden illness, which was partially allayed, however, by the announcement that his indisposition had been exaggerated. That great musician may be assured that he not only has the sympathies and good wishes of the society, but also of the entire musical public. In the absence of the conductor-in-chief, nothing could be more natural than to see his subordinate-in-command take the *bâton*. Mr W. H. Cummings had the entire confidence of all concerned, although perhaps there was some little anxiety as to the fortune of the *Symphony*. Of the "Mass" and "Cantata" there could be no cause for fear, as he had trained the singers in their several parts. And who can be more capable of teaching singers, and of guiding them also, than a singer? Surely, one who has undergone vocal training, and who has himself successfully practised the art in public, can be no other than the very best person to teach the art. Instrumentalists, by the bye, are apt to look down upon vocalists, when making an estimate of their claims to be called musicians. Justice perhaps will sometime or other reverse this judgment. At any rate, Mr W. H. Cummings demonstrated his right to be considered a musician, as well as a conductor of musicians; with self-restraint, and with entire command over himself, he directed the orchestra with real ability. By his quiet manner and decisive beat, the audience and performers were from the first put at ease; but when they found him in the *Symphony* so masterful, they gave vent to their admiration in loud and continuous applause. In fact, he was made the hero of the evening. The soloists engaged in the *Mass* and the *Walpurgis Nacht* were Miss Thudichum, Miss Marion Burton, Mr Boulcott Newth, Mr Bridson, and Mr Edward Lloyd. H. S.

MUNICH.—Mdme Mathilde Mallinger has been singing here again. She appeared in Offenbach's *Mariage à la Lanterne* and Grisar's *Bonsoir, Signor Pantalon*.

MUSIC AT FRANKFORT-ON-THE-MAINE.

In the seventh Museum's concert at Frankfort, August Wilhelmj, owing to the strange selection,—he played three long and rather tedious compositions of his own—did not meet with the accustomed applause. The public were delighted with the orchestral part, they performed in excellent style, Schumann's overture to *Manfred*, and Haydn's C-moll Symphony.

On the 1st inst, the ninth Museum's concert brought (first time) the Spring Overture of Hermann Götz, the lamented young composer of the "Taming of the Shrew," and Mendelssohn's A-dur Symphony. Mme Moran, from the opera, sang the Sextus air from *Titus*, and songs by Weber, Wagner, and Beethoven, with her accustomed bravura and verve. Mr Xavier Scharwenka, from Berlin, an ever-welcome pianist at these concerts, played Beethoven's Es-dur concerto and pieces by Schumann and Liszt, to which he added a Menuett, a pretty composition of his own.

Hans von Bülow has been extraordinarily successful with the three concerts he conducted with the members of the Saxe-Meiningen Ducal Court Orchestra, and not less so with the pianoforte recitals which he gave last week, and which were attended by the Landgrave of Hesse, Princess Anna Marie Friedrich of Prussia, the Baronesses Rothschild, and all the *crème et beauté* of Frankfort society.

Müller, the young lyric tenor of the Opera, has the offer of an engagement for the Vienna Operahouse, where he will shortly make a *début*.

Mme Moran, Frankfort, and Mme Luger (Comtesse Toto), Leipzig, will have to exchange places—strange to say, against their wishes, and against the inclination of their respective managements.

Mozart's birthday was celebrated with a good performance of the *Zauberflöte*. Der *Rattenfänger* (*Piper of Hamelin*) has been revived with moderate success. In the course of the week the much-named new tenor Büttel will sing at the Operahouse on two nights as Verdi's Troubadour and Lyonel in *Martha*. D.

Frankfort-on-the-Maine, February 3rd, 1884.

MR BRINLEY RICHARDS ON ANCIENT AND MODERN MUSIC.

Mr Brinley Richards delivered a lecture on the above subject on Thursday evening, Jan. 31, before a numerous audience at the rooms of the Society for the Encouragement of the Fine Arts. He commenced by stating that music might be described as of two kinds—one of nationality, the other of art. For the first they were indebted, he said, to the minstrels; for the second to their successors, who were scholars as well as musicians. When men began to regard music as an intellectual study the race of the old minstrels and bards rapidly declined, and it soon became extinct. In these days it was difficult to imagine a time when such a thing as a tune existed, according to their idea of the term. What the original forms of ancient songs might have been they had no means of ascertaining, as they had not been preserved by tradition, but from the moment when musicians began to write down their compositions they were able to trace the history of music step by step, and to observe how slowly it progressed during many hundreds of years. In alluding to the exaggerations of Welsh historians with regard to the antiquity of some of the national music, he said the late Archdeacon Williams, of Cardigan, in his enthusiasm declared that the Britons, long before the establishment of Christianity, possessed "a refined science of music," but it was difficult to understand how they could have had what was unknown to the world for more than a thousand years. No one who was acquainted with Wales in the present day could doubt for a moment that among the population there was an enthusiastic love for music, and especially for choral singing; but it would be contrary to all evidence, to assert as some historians had done, that in the eleventh century the Welsh possessed any exceptional advantages in musical progress, and there were strong reasons for believing that the so-called musical manuscripts of that century were, like the bardic alphabet, inventions of a more recent period. The lecture was listened to with deep and intelligent interest, Mr Richards himself playing pianoforte selections illustrating the progress of music from the thirteenth century down to the present day. In the course of his survey the lecturer glanced at the earlier instruments having keyboards, such as the virginal and the harpsichord, remarking that the expression of "a Pair of Virginals" has given rise to a variety of opinions; one of the highest authorities on all matters concerning instruments like the pianoforte—Mr Hipkins—informs us that "before the Restoration all keyed instruments with 'jacks,' whether spinets or harpsichords, were known in England by the general name or *Virginal*—usually a 'Pair of Virginals'—but in the inventory of the furniture of Kenilworth Castle, 1584,

mention is made of 'a fair pair of double virginals'; some new light, however, is thrown on the subject in the account of the virginals of Queen Mary of York, where they are described as a 'species of clavicord' in two separate portable cases, and when played upon with both hands they were set side by side on a table, the one containing the *treble* and the other the *bass*. From which it would appear that what was known as 'the little Virginal' was an instrument containing the strings for treble notes, sufficient to guide the voice in singing, and played by one hand only." He also paid a tribute of admiration and gratitude to the Royal Academy of Music, its late principal, Sir Sterndale Bennett, his successor, Sir George Macfarren, and Mr Walter Macfarren. The illustrative pieces played by Mr Richards included the impromptu gavotte of the last-named, which he described as "an admirable example of the style of a composer who has done much to vindicate the claims of English art; Mr Walter Macfarren, like his distinguished brother, Sir George Macfarren, having been a pupil of the Royal Academy of Music, and, at the present time, one of its most eminent professors" (applause). The programme ended by Mr Richards playing an "Ancient Welsh war song and march," arranged by himself. Illustrations of the music of Bach, Purcell, Scarlatti, Handel, Beethoven, Mendelssohn, Chopin, Sir Sterndale Bennett, Raff, and Eaton Fanning, were given by Mr Richards during the evening, who, in prefacing Bennett's musical sketches, the "Lake and the Fountain," said: "We live in an age of what may be described aggressive pianoforte playing, as though the chief object were the production of the greatest possible amount of sound—or noise! while too often the higher and more intellectual claims of art were considered matters scarcely worthy of attention. It is, therefore, fortunate that the best traditions of the school of pianoforte playing are still preserved in the institution where Sterndale Bennett began and completed his musical education, I allude to the Royal Academy of Music (applause) where he wrote the greater number of those works that have placed him at the head of English musicians and won for him such an honourable position in the highest ranks of European composers. Bennett has been described as the only English composer since Purcell who has attained a distinct style of his own, and that 'for perfection of form and clearness of design he has never been rivalled since the death of Mendelssohn.'" At the conclusion of the lecture, on the motion of Mr James Edmeston, who presided, a cordial vote of thanks was given to Mr Brinley Richards.

MONTIGNY RÉMAURY.

SALLE ERARD.—Le concert avec orchestre donné lundi dernier, par Mme Montigny-Rémaury, a été tout un événement pour les nombreux admirateurs de la sympathique pianiste. Les salons Erard avaient un aspect de fête. Beaucoup de jolies dames en toilette; nombre d'artistes éminents, sans excepter le vénérable doyen, Ambroise Thomas.

Après sa brillante tournée d'Angleterre, d'Ecosse et de Suisse, Mme Montigny-Rémaury nous est revenue en pleine possession de tous ses moyens. Son étonnante virtuosité s'est largement déployée dans les trois œuvres capitales pour piano et orchestre qui figuraient au programme: le concerto en *ut mineur* de Beethoven, l'*Introduction et allegro* de Schumann, le *Concert Stück* de Weber.

S'assimilant les genres et les styles les plus divers, Mme Montigny a montré tour à tour une merveilleuse souplesse de mécanisme dans les pièces de Bach et de Scarlatti, un sentiment profond, et pénétrant dans la Romance en *fa* de Rubinstein, une délicatesse pleine de charme dans le *Passepied* de Léo Delibes, bijou musical qui a été bisé par acclamation.

L'orchestre était conduit par M. Ch. Lamoureux et l'on sait que, sous la direction de ce chef intelligent et habile, les moindres détails sont rendus, l'ensemble obtenu avec une irréprochable perfection.—*Progrès Artistique*.

THE 20th inst. is the date fixed on for the first performance, with Pauline Lucca as the heroine, of Ponchielli's *Gioconda* at the Imperial Operahouse, Vienna.

A "Hymn" composed for the occasion by Faccio, the Milan conductor, will be performed at the opening of the International Exhibition, Turin, on the 26th April.

THE POPULAR CONCERTS.

When, some time ago, a new work by Mr Hubert Parry was produced at these concerts, we remarked upon the scanty attendance, trusting that it did not imply dissatisfaction with native music. Last night witnessed the performance of a sonata by Mr Villiers Stanford, and again there were scores upon scores of empty seats, a great part of the orchestral benches even being vacant. Is this mere coincidence—one of the pranks with which Chance sometimes tries to cheat folk into a belief that things exist which are not? Or is it really that a considerable section of Mr Chappell's patrons resent the introduction of works that do not bear a foreign name? Assuming the worst, let us hope that the director will not be turned aside from the policy of encouraging home talent. By-and-bye, the malcontents will come round; and till they do, it is possible to find comfort in the fact that a discredited man always deserves a good character long before he regains it.

The new work from Mr Stanford's untiring pen is a Sonata in D flat, Op. 20, for pianoforte alone, and consists of three movements, the usual slow movement being wanting, though its place is, to some extent, supplied by an *adagio* which, like that in Beethoven's "Waldstein," leads up to the *finale*. Mr Stanford makes thus his greatest variation upon the classic sonata form; but he can point to illustrious precedent, and, if needful, take shelter behind it. Other structural features may be traced to Beethoven, as, for example, repeated reference in the course of the first *allegro* to the *adagio* which has preceded it. But the work, as a whole, remains true to the essential and fundamental features of accepted form. To quote the analytical notes, "order, despite independence of accustomed forms (in matters of detail), sometimes indiscriminate employment of keys, and occasional discursiveness, is a characteristic of the sonata from first to last, and thus separates it from a school by which the 'metamorphosis' of themes is put forth as an excuse for the total absence of themes that are definite." Mr Stanford exercises perfect freedom within the limits he so properly respects. This is his right, and even his duty; for art cannot prosper when bound, any more than when it is compelled to avail itself of licence. Of the three movements in the new sonata, two are easily comprehended at first hearing. These are the *allegro*, with its prelude, and the *allegretto intermezzo*. The former, if somewhat discursive, is powerfully written and of sustained interest; melodious withal, and symmetrical enough for much of the gratification that arises from a sense of ordered art. Besides all this, there is in the movement an elevation of thought, and a distinctiveness of style and method, that mark it out as the work of no ordinary composer—of one, indeed, who has something to say, and the power of saying it. In its way, the *intermezzo* is equally worthy of note. Delicate in texture and lightsome in effect, while distinguished by a play of fancy over which artistic taste presides, it may remind connoisseurs of Schumann's happier effusions. But, besides being artistic and beautiful, this music accords with the genius of the instrument. It is pianoforte music from beginning to end, and enjoys the full benefit of adaptedness to its means of expression. The *adagio* and *allegro*, that together make up the *finale*, require more than a single hearing for their perfect comprehension. They are freer, not to say more eccentric, than the preceding movements; but this is a case in which the composer can claim the benefit of any doubt. The guide who has been proved is the one to be trusted when his course seems not quite direct. Taking the sonata as a whole, English art should be proud of it, and English amateurs accept it as a sign of the renaissance which has undoubtedly come at last for our native music. The executant was Miss Agnes Zimmermann, whose high intelligence and admirable executive powers fitted her for so responsible a task. Miss Zimmermann fitly shared with Mr Stanford the applause of the audience. The other instrumental works in the programme were Mendelssohn's quartet in D (Op. 44), Piatti's *Chant Religieux*, and Capriccio, deliciously played by the composer, and Rheinberger's pianoforte quartet in E flat.

A new tenor vocalist, Mr Winch, appeared on this occasion, having come all the way from Boston, U.S.A. He sang Handel's

"Si t'amo," Purcell's "I attempt from love's sickness to fly," and two songs by Raff and Jensen respectively, bringing to his varied task important qualifications, among them a robust voice of good texture and trained even to delicate effects of modulation, genuine feeling, and a large faculty of intellectual as well as emotional expression. We do not say that Mr Winch is as yet a finished vocalist, but it depends only upon himself whether he will in the future achieve distinction. Meanwhile his appearance amongst us is welcome. On this point last night's audience had but one mind. —D. T.

—o—

COVENT GARDEN THEATRE.

The revival of Balfe's *Satanella* excited interest among those who remembered the opera as given in the Pyne and Harrison days and those who had still to make its acquaintance. *Satanella* was the first work produced by Miss Pyne and Mr Harrison in Covent Garden Theatre, whither they removed their enterprise from Drury Lane at the close of 1858. It was performed on Dec. 20 with both managers in the cast; their associates being Miss Rebecca Isaacs, Mr St Albyn, Mr H. Corri, Mr G. Honey, and Mr Weiss. Circumstances combined to make the opera a success. Balfe was very popular just then, the style of his music suited the public taste, Mr Alfred Mellon secured an admirable representation, and Mr Gye's new theatre favoured spectacular effect. For these and other reasons *Satanella* kept the stage as long as the house remained open; while its chief musical number, "The Power of Love," ran through the land triumphantly, being heard in every form and under every sort of condition. The present occupants of Covent Garden not unreasonably thought that an opera so well received would pay for revival after a lapse of fifteen years since its last public performance. It may be, however, that very few representations will suffice. Amateurs may go to hear the "Power of Love," "The glorious vintage of Champagne," and the pirate's song, "My brave companions," all of which were encoired on Saturday night, but they cannot help feeling that a good price has been paid for the pleasure after sitting out a drama of singular absurdity. * * * * * Besides some capital lyrics there are a few good concerted pieces in *Satanella*, as, for example, the nuptial chorus, "Smile, O Heaven." The composer disappoints where, from the nature of the story, he should be strongest—that is to say, in the dramatic, and especially in the supernatural, situations. Still, *Satanella* is a work to be heard, even if the hearer be simply curious about that which has helped to make history.

The performance, ably conducted by Mr Betjemann, gave considerable satisfaction to those who cared for the music and nothing else. Better stage management was certainly conceivable, but the leading parts were well sustained, and the chorus and orchestra, if not perfect, knew their work well enough to make the effect acceptable. Mme Rose Hersee, as *Satanella*, played intelligently a difficult, because incongruous character, and sang in her very best style, obtaining repeated applause, while Stella and Lelia, who join *Satanella* in loving that very commonplace person, Count Rupert, were represented by Miss E. Parkinson and Miss H. Armstrong. Mr Turner, troubled by a cold, had some difficulty in doing justice to the music of Count Rupert, but no such misfortune was a drawback to Mr W. H. Burgon (Arimanes) or Mr George Fox (Braccaccio). Those gentlemen sang excellently, and should often be heard in English opera for its sake as well as their own. Mr Dodd's Hortensius, a type of character no longer as acceptable as it once was, made but little mark, but the Karl of Mr Charles Lyall, a finished study of its kind, cannot be too highly praised. After all, however, the evening's experience went to show that *Satanella* is still the "Power of Love."

BERLIN.

(Correspondence.)

The latest novelty at the Friedrich-Wilhelmstädtisches Theater has been the three-act buffo-opera, *Die Afrikareise*. The book, by Herren West and Genée, has been re-modelled for these latitudes by Herr Albin Rheinisch, and is written on the plan usually followed in such cases, where probability is utterly out of the question and common sense, as a rule, altogether set at naught. The music is by Franz von Suppé, who himself conducted the first performance and was most cordially received on taking his seat in the orchestra. That the music was to the taste of the audience may be inferred from the fact that they insisted on having a great number of the different airs, duets, &c., repeated, and indulged recklessly in calls for the composer, manager, and principal singers. The dresses and scenery are very good; in fact the whole *mise-en-scène* is

all that can reasonably be desired. *Die Afrikareise* will probably have a long run.—A performance, the first in Berlin, of Anton Rubinstein's sacred opera, *Das Verlorene Paradies*, was lately given at the Singakademie by the members of the St Cecilia Association, under the direction of Herr Alexis Holländer. It went off very well. The principal singers were Mmes Hollaender, Assmann, von Collas, Herren Stolzenberg, von Reichenberg, and Küster.—There was a Court Concert lately under the direction of the *Oberkapellmeister*, W. Taubert, with the following programme: Overture to *Olympia*, Spohr; Air from *Tannhäuser* (Mme Sachse-Hofmeister); Scene from *Die Gotterdammerung* (Mme von Voggenhuber and Herr Niemann); Air from *Joshua* (Herr Betz); "Boys' Chorus," Meyerbeer (Mlles Horina and Lehmann); Concerted Piece from *Le Prophète* (Herr Niemann and Chorus); "Bacchus Chorus" from *Antigone* (Herren Ernst, Rothmühl, Krolop, and Chorus); "Allegretto Scherzando" from Beethoven's Eighth Symphony; Scene from *Il Trovatore* (Mlle Lehmann, Herr Niemann, and Chorus); Finale from *Don Juan* (Mesdes von Voggenhuber, Horina, Lehmann, Herren Niemann, Betz, Krolop, Salomon, and Chorus).

MUSICAL FORM.

(To the Editor of the "Musical World.")

DEAR MR EDITOR,—What a misfortune it is to be a slow thinker, and withal a nervous one into the bargain. For, on the ground of my lengthy series of papers in your *Musical World*, I was yesterday afternoon called upon by the chairman of the Musical Association instantly to give forth a brilliant idea on the subject of Musical Form. But, alas! I can only ignite on, or rather in, my own box. To-morrow morning, and in my own study, is the time and the place where I find flashes of idea. Two ideas only came out of the chaos of nervousness with sufficient clearness to be given out on the spot; and now that to-morrow morning has come, I must re-state one of those two, and clear up some others that rose to my mind during the afternoon's discussion and have been working in my thoughts ever since.

By the bye, I could wish that people would not apply that unpleasant term *working-out* to the fantasia section of a sonata. It is too beautiful a thing in music to be associated with the scum that is suggested by the word in ordinary talk. One has visions of home-brewed ale in a country house on a summer day, and the butler apologizing for its thickness and curiously white-lined appearance with the remark that the weather has made it *work*.

The paper read before the Association was on the subject of Musical Form. It was a little difficult to understand whether the reader, in his objections to the sonata form as incapable of poetic treatment, meant the sonata as a group of movements, or the sonata as the special symphonic design of one movement, whether first movement or overture.

Let us take the first idea—the group of movements. Two examples come into one's mind directly as programme-music in groups of movements: Beethoven's "Pastoral Symphony" and Spohr's *Power of Sound*. But must poetical intention always be written down in words? Cannot there be an intention in the musician's mind which he does not confide to you—which he could not even put into words if he wished? You may find it out if you like, and so much the better for you; but you may not have the eyes to see it. A may think that the minuet in Beethoven's so-called "Moonlight" Sonata is out of keeping with the other movements, but B may feel a natural sequence in the three movements of which that is the middle one, and may feel that he can never play the first without going on to the second.

As to the sonata form proper, it is most decidedly capable of poetic treatment. Look at Sterndale Bennett's overture, *Paradise and the Peri*, with its several sections, even to the recapitulation, following the course of ideas contained in the poem and in their proper order. I know it is possible with the greatest ease to, as it were, set poems to orchestral music in the symphonic form, for I have done it myself with the greatest pleasure.

As to the sonata being an used-up form, many people fall into this mistake from a narrow idea of what that form really is. They think it a hard and fast line from which is no departure. I have heard it compared to the human form for painters and sculptors. Look how much idea, poetic idea, can be drawn from that: how much it is made to mean, to express. Do the painters and sculptors ever say they want some new animal, some man with three legs, or woman with a long beard? No! they have got this beautiful form, which they have learnt through hundreds of years to understand; and they twist it and turn it, combine it in groups, and make it mean any beautiful thought that comes to their heads. So with the musicians. This beautiful form has grown through hundreds of

years—from the baby sonata form in a ballad of eight bars, and we have not arrived yet at the end of its capabilities.

What is the form? It is a natural sequence of musical ideas in one main key—it grows into another key and rushes on with its ideas, onward and ever onward to its topmost peak where the half-way rest is placed. Then it looks about, surveys the beauty of the land around till time arrives for a return. Then homeward it goes; shortening the way by looking at the friendly beauties it passed on its outward way, till, arrived at home and standing on the threshold, it takes another last glance around and so to final rest. Is that a hard and fast line to follow? I think not. Form does not mean formalism.

But if the poem to be set or the poetical idea to be followed will not take the lines suggested by the sonata form, there is another; whether you call it the rondo or simply a free treatment of the rondo. Our painters may have studied the human form, but wish also to paint landscapes. There is yet ample freedom for them in that, but they do not take simply a piece out of a panorama; they take a group of trees, a group of hills, or anything that holds together as a subject. So we may take our group of ideas in one key, wander abroad and return to our old key; wandering abroad and returning as often as we choose in accordance with the poetical idea we have set before us. There is plenty of elasticity in such a form as that. Faithfully yours,

Feb. 5, 1884.

WAIFS.

Miss Mary Mark Lemon (Mrs Douglas Blaker), the accomplished young poetess, daughter of the late Mark Lemon (editor of *Punch*), died, we regret to inform our readers, on Thursday morning from congestion of the lungs, regretted by all who knew and esteemed her.

The Italian season at Nice has already come to a termination. Flotow's *Indra* has been revived at the Stadttheater, Chemnitz.

Crispino e la Comare has been performed at the Teatro Real, Madrid.

Fides-Devriès opens on the 16th inst., at Monte Carlo, as Ophelia in *Hamlet*.

Ambrose Thomas has gone for a short holiday to his country house at Hyères.

Jules de Swert's opera, *Die Albigerse*, has been performed at the Stadttheater, Breslau.

New York has twenty-six Theatres, nine Halls for Concerts, and thirty Public Ball-Rooms.

Joseph Hollmann, violoncellist, is appointed officer of the Dutch Order of the Oaken Crown.

Perrin, the original Bertrand to Frédéric Lemaître's Robert Macaire, died recently at Nice.

Delsart has succeeded the late Franchomme as professor of the violoncello at the Paris Conservatory.

Anton Rubinstein's *Nero* and Drigo's *Moglie Rapita* are in rehearsal at the Italian Opera, St Petersburg.

The Venezuelan Order of Merit has been conferred on Miolan-Carvalho, the first lady so distinguished.

A new buffo opera, *Il Tesoro dei Vinciguerra*, by Leitz, has been produced at the Teatro Metastasio, Rome.

The Queen of Italy has consented to become the patroness of the Queen Margherita Mandolinist Association, Florence.

The Cross of the Albert Order (first class) has been conferred on Edmund Kretschmer, of Dresden, composer of *Die Folkunger*.

Hector Berlioz's *Benvenuto Cellini* has again re-appeared in the bills of the Theatre Royal, Hanover, Schott impersonating Benvenuto.

Marianne Brandt's short engagement in Augsburg has been very successful. She was especially applauded as Azucena in *Il Trovatore*.

There is to be a season of German opera at Amsterdam this spring. Among the artists already engaged are Marie Brandt and Eugen Gura.

Fragments from Franz Liszt's *St Elizabeth* were included in the programme of a recent concert given by the Concordia Society, Paris.

Clodio will sing the tenor part in Léo Delibes' *Lakmé* at the Teatro Argentina, Rome, Bianca Donadio impersonating the heroine.

The next novelty, to be produced on the 9th inst. at the Walhalla-Theater, Berlin, is D. L. Grossmann's opera, *Der Geist von Woywoden*.

Paul Kalisch, a son of the late David Kalisch, the well-known farce writer, is engaged as tenor for three years at the Royal Opera-house, Berlin.

The corporation of Genoa have presented Camillo Sivori with a gold medal in return for the concert organized by him at the opening of the Novara-Pino Railway.

Meyerbeer's *Huguenots* was performed for the first time at the Milan Scala in 1857; since then it has been re-produced in 1859, 1864, 1869, 1877, 1881, and during the present season.

Brambilla-Ponchielli will fulfil an engagement, commencing on the 20th inst., at the Teatro Argentina, Rome. Among the operas in which she will sing is Auteri's *Stella*.

Gottfried Piefke, the Prussian military bandmaster, who became celebrated during the Schleswig-Holstein war by his "Düppel-marsch," has died at Frankfort-on-the-Oder. He was born in 1817 at Zielenzig.

According to the Paris *Figaro*, Gaspare Villate, composer of *Zilia*, produced some years since at the Italiens in the above city, has completed another opera, *Baldassare*, to be first brought out at the Teatro Real, Madrid.

Signor Carlo Ducci announces his *matinée musicale* to take place, by permission of Major and Mrs G. W. Wallace Carpenter, at Ashley Place, on Wednesday, Feb. 27th, when he will be assisted by many celebrated artists.

Mr G. B. Allen has just completed a cantata for ladies' voices, entitled *Minstreling Angels*, the book of which is written by Mr Frederick Wood, and Mr Weist Hill has selected it for the first novelty to be produced this season at the concerts of the Guildhall School of Music.

The next evening lecture of the Society for the Encouragement of the Fine Arts, will be delivered by Mr Lennox Browne, F.R.C.S., at the rooms of the Society in Conduit Street, on Thursday, Feb. 14. It will be entitled "Science and Singing," and will be elucidated by vocal and other illustrations.

MISS GEORGINA KUHE.—The *Claudian* company, who, under the direction of Mr Leonard Boyne, are on tour in the provinces, opened at Hull on Monday. Miss Georgina Kuhe, daughter of Mr Kuhe, the Brighton pianist and entrepreneur, is one of the troupe. The *Daily Telegraph*, speaking of the performance of *Claudian*, said "Miss Georgina Kuhe's Satella stood out in artistic prominence eliciting great applause."

MEDIEVAL MUSIC IN NORTHERN EUROPE.—The subject of Professor Sir Herbert Oakeley's open lecture on Thursday, January 31st, delivered in the Music Class Room, Edinburgh, was "Medieval Music in Northern Europe." The lecture was very interesting throughout. At the close the Professor announced that his next subject would be "British Music during the same period." There was a large and enthusiastic audience, chiefly composed of students.

On the 21st of January, the birthday of the King of Sweden and Norway, the Swedish sisters, Mdles Felicia and Victoria de Bunsen, entertained a select party to dinner at their residence in George Street, Portman Square. The toast of the evening was proposed by Mdle Victoria de Bunsen, who prefaced it, not in the language of song, but in a few appropriate words, asking all to join in wishing health and happiness to the beloved sovereign of her country, King Oscar the Second of Sweden. The toast was received with much cheering, and some members of the Scandinavian Vocal Society, which the Mdles de Bunsen have founded amongst English amateurs, responded by singing the Swedish national hymn with a *verse* and expression scarcely to be excelled by Scandinavians themselves.

MY VALENTINE.

It seems but yesterday I saw it first,
A gilded toy;
I laid it by, nor deem'd its seed would burst
In fruit of joy.

But years have pass'd; and, in their rapid flight,
To me have shown
A love which not the hand of Time could blight—
All, all mine own,

Its first expression on that vanished morn
Fate did decree;
And the old valentine, though soil'd and torn,
Is dear to me!

Copyright,

SARAH ANN STOWE.

PRAGUE.—A new Pianoforte Concerto by Anton Dvorak was played for the first time at the last Philharmonic concert. The pianoforte part was taken by Mdle Ella von Modcicky, daughter of Major-General von Modcicky, and pupil of the Vienna Conservatory of Music, who acquitted herself in a highly satisfactory manner. The Concerto itself was most favourably received.

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